

# Gilligan's Island Transcript

Episode #72, "The Producer"

Herald Hecuba lands on the island and the castaways put on a musical version of Hamlet

"The Producer"

By

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## TEASER

FADE IN:

1 EXT. LAGOON - DAY

1

Gilligan runs from the spring-fed stream through the jungle to the lagoon beach.

GILLIGAN

Skipper! Hey, Skipper!

PLANE

flies in nearly cloudless blue sky.

GILLIGAN (O.S.)

It's a plane! It's a plane,  
Skipper!

BACK TO SCENE

Gilligan runs toward camp.

GILLIGAN

It's a plane!

Skipper walks down the path from camp carrying logs for a signal fire. They collide and Skipper drops the logs.

SKIPPER

Don't you ever watch where you're  
going? I know it's a plane.

PLANE

flies in nearly cloudless blue sky.

SKIPPER (O.S.)

It's been circling for the last  
ten minutes. It's probably a  
search plane.

BACK TO SCENE

GILLIGAN

I better get some wood for the  
signal fire.

Gilligan turns to run to camp, but Skipper restrains him  
by grabbing his shirt collar.

SKIPPER

(points to logs)  
Gilligan, what do you suppose this  
is for, roasting marshmallows?

GILLIGAN

Oh, yeah.

Skipper and Gilligan fumble with the logs. They each pick  
up two logs.

SKIPPER

Never mind the wood. I'll handle  
the wood. You go get our radio.  
He's probably been trying to  
contact us.

GILLIGAN

Yes, sir, the radio!

Gilligan throws the logs down on the ground, hitting  
Skipper's feet. Skipper grimaces in pain. Gilligan runs  
to the bamboo island taxi and enters it.

GILLIGAN'S SHOES

as he pedals the bamboo island taxi.

BACK TO SCENE

Gilligan drives the bamboo island taxi into the jungle  
toward camp.

FADE OUT.

END OF TEASER

ACT ONE

FADE IN:

2	EXT. GILLIGAN'S ISLAND - DAY	2
	PALM TREES, COCONUTS, AND A NEARLY CLOUDLESS SKY	
3	EXT. CAMP - DAY	3
	RADIO ON SMALL TABLE	

Ginger rests her arm on the radio as she reclines on a chaise lounge and listens to the radio. She holds sunglasses in her hand.

RADIO ANNOUNCER

And now from Hollywood: Harold Hecuba, the cinema's top producer, is circling the world in his private plane in a talent hunt for new faces to star in his next musical extravaganza, tentatively entitled "Musical Extravaganza."

Gilligan drives the bamboo island taxi into camp and stops near Ginger's chaise lounge chair.

RADIO ANNOUNCER (cont'd)

Mister Hecuba, or H.H., as he is affectionately known here in Hollywood, insists on searching in out of the way places to find stars ...

Gilligan snatches the radio.

GINGER

Gilligan!

Ginger grabs Gilligan's shirt to pull him back and retrieve the radio.

GILLIGAN

Hi, Ginger. Bye, Ginger.

GINGER

Put that down.

GILLIGAN

Ah, no, this is important.

GINGER

So is this.

GILLIGAN

I know but --

GINGER

No buts about it. I'm listening to the Hollywood news. You can have it when I'm through.

Gilligan places the radio back on the table. Gilligan gets back in the bamboo island taxi and drives back to the lagoon beach. Ginger lies back and enjoys the rest of the radio story.

RADIO ANNOUNCER

... for talented performers. Some of the stars that Mister Hecuba

has discovered in the past include that handsome leading man, Patch Pockets and the great cowboy star, Bum Steer. All his friends in Hollywood wish H.H. well in his worldwide mission.

4

EXT. LAGOON - DAY

4

Gilligan drives the bamboo island taxi back through the jungle to the lagoon. He parks the bamboo island taxi and exits. Skipper picks up the logs for the signal fire.

GILLIGAN

Ginger says you can have the radio as soon as she's finished with --

Skipper tosses the logs aside.

GILLIGAN (cont'd)

What are you doing?

SKIPPER

Gilligan, that plane was circling not looking for us, it was because he was in trouble.

GILLIGAN

We're in more trouble than he is. We're shipwrecked.

SKIPPER

Well, he's shipwrecked, too. I saw him crash.

GILLIGAN

He can't be shipwrecked, he was flying a plane. He can be plane-wrecked, but he can't be shipwrecked.

SKIPPER

All right, so he was plane-wrecked. I just hope he's okay.

GILLIGAN

He's okay, look.

HAROLD HECUBA

pilots a small brightly colored inflatable boat across the lagoon toward the beach. It has a small outboard engine and a canopy. Harold Hecuba, the famous Hollywood producer, reclines on small pillows in the boat. Behind the boat, Harold Hecuba tows a small inner tube-sized craft that carries his luggage. The inner tube craft has "HH" written on it in fancy script.

FLIP TO:

5

EXT. LAGOON - DAY

5

Harold Hecuba's boats are pulled up on to the beach. Gilligan unloads his provisions and luggage. Gilligan puts two wicker baskets on a nearby boulder. Harold Hecuba smokes a cigar.

HAROLD HECUBA

Careful with that stuff, will you, kid?

SKIPPER

I think it's a miracle that you're even alive.

HAROLD HECUBA

I don't know, these new planes, you press a wrong button, things, who knows?

Harold Hecuba walks over to the wicker baskets sitting on the boulder.

HAROLD HECUBA (cont'd)

Let me see now. I'll have to send some telegrams, I'll need a large office, four private telephones, two private secretaries, wall-to-wall carpeting --

Skipper and Gilligan listen to the list of items Harold Hecuba rattles off. Harold Hecuba notices they neither Skipper nor Gilligan respond to any of the items he rattled off. Harold Hecuba opens one of the wicker baskets.

HAROLD HECUBA (cont'd)

You're standing? Move it! Move it!

SKIPPER

Well I'm sorry, but we don't have any telephones or any telegraphs out here.

GILLIGAN

And no carpeting.

HAROLD HECUBA

Now that's negative thinking. I don't put in with negative thinking. Do you want to know why? Because it's negative.

SKIPPER

Well, I'm sorry, but this is a deserted island and there's only seven castaways out here, and I'm the Skipper.

GILLIGAN

And I'm Gilligan.

HAROLD HECUBA

What are you, some kind of Peace Corps dropouts? Come on, boys.

(snaps fingers)

Move it! Move it!

Harold Hecuba opens one of the wicker baskets.

HAROLD HECUBA (cont'd)

You're standing? When Harold Hecuba does this,

(snaps fingers and  
claps twice)

you do that.

(motions to the open  
wicker basket)

Let's take it from the top.

Harold Hecuba **snaps his fingers and claps twice**. Gilligan steps up to him.

HAROLD HECUBA (cont'd)

You're gonna be all right.

Harold Hecuba goes through the contents of his wicker basket and **removes items** from it.

HAROLD HECUBA (cont'd)

Now, let me see now. Casting directory, swimming trunks, suntan oil, electric toothbrush. A-ha. Here it is! Spread that out, kid.

Harold Hecuba hands a **folded signal marker** to Gilligan.

SKIPPER

Now just a minute, Mister Hecuba. You're a long way from Hollywood and I'm skipper of this island and I give the orders.

GILLIGAN

He's the skipper. He gives the orders.

HAROLD HECUBA

Is that a fact? Well, hear this and hear this good. Right now a couple of my flunkies are following me in a plane. Now, if you and your friends want to be my guests in a free ride back to civilization --

GILLIGAN

We do, we do!

HAROLD HECUBA

-- then remember one thing, the  
key word around here is  
"cooperation." That is the word.  
"Cooperation." Now, who gives the  
orders around here?

SKIPPER

Mister Harold Hecuba.

GILLIGAN

Mister Harold Hecuba.

HAROLD HECUBA

That's better. All right, kid,  
spread out that signal marker.  
People. People!

Gilligan moves to set up the signal marker.

FLIP TO:

6

EXT. CAMP - DAY

6

Gilligan drives the bamboo island taxi out from the  
jungle, past the supply hut to the Howells hut. Harold  
Hecuba and Skipper ride in the back.

HAROLD HECUBA

Nice job, kid. Now go down and  
pick up the rest of my luggage.

GILLIGAN

No tip?

HAROLD HECUBA

Tip? Tip? Tip? Put it on my tab.  
How much is one and one?

GILLIGAN

Two.

Gilligan holds out two fingers in scissors fashion.

HAROLD HECUBA

(to Gilligan)  
Good boy. Here.

Harold Hecuba places his cigar between Gilligan's  
outstretched fingers.

HAROLD HECUBA (cont'd)

(turns to Skipper)  
You're standing? You're standing?

SKIPPER

Right this way, Mister Hecuba.

Skipper leads Harold Hecuba around the back of the bamboo island taxi toward the Howells hut.

HAROLD HECUBA

All right, look alive, look alive.

SKIPPER

Yes, sir.

Gilligan looks at the cigar, briefly ponders what to do with it, and tosses it over his shoulder.

FLIP TO:

7

INT. HOWELLS HUT - DAY

7

Skipper discusses Harold Hecuba's living arrangements with Mr. Howell.

SKIPPER

So Mister Hecuba thought that this would be the most comfortable place for him to stay, Mister Howell.

Harold Hecuba walks around the hut and surveys it.

HAROLD HECUBA

Ugly! Ugly! This looks like a poverty pocket in a disaster area.

MR HOWELL

Now, see here!

HAROLD HECUBA

Oh, don't apologize, pussycat.

MR HOWELL

Pussycat!

HAROLD HECUBA

Oh, if this is the best you have, I guess I'll just have to put up with it.

MR HOWELL

I'll have you know that Missus Howell and I are not sharing our quarters with a perfect stranger.

HAROLD HECUBA

Nobody's perfect. I wouldn't think of sharing this hovel with you and your wife.

MR HOWELL

Well, that's much better.



HAROLD HECUBA

You're moving out. I'm taking over. You and your wife will have to find other quarters.

MR HOWELL

This is outrageous. What nerve! What gall!

SKIPPER

(sotto)

Mister Howell, please. He's gonna get us off the island.

MR HOWELL

(to Harold Hecuba)

What can I do for you?

HAROLD HECUBA

Sir. The key word is "sir." Ess-i-ar.

(snaps fingers)

Remember that!

Harold Hecuba turns and walks into the **Howell's closet**.

SKIPPER

(sotto)

Mister Howell, a rescue plane is coming to get him and he's gonna take us along, so do what he wants.

Mr. Howell grumbles.

SKIPPER (cont'd)

Please.

**Mrs. Howell enters their hut.** She carries a **bouquet of beautiful flowers**. Harold Hecuba exits the closet and re-joins the group.

MRS HOWELL

Darling, I found the most beautiful flower.

(to Harold Hecuba)

Hello.

Mrs. Howell is startled to find a stranger in their hut.

MRS HOWELL (cont'd)

I want --

HAROLD HECUBA

No autographs, please.

MR HOWELL

Oh-oh-oh, dear heart, this is Mister Harold Hecuba, the famous

film producer and Mister Hecuba,  
this is my darling wife, Missus  
Thurston Howell the Third.

MRS HOWELL

How do you do?

Harold Hecuba **grabs the flower bouquet** from Mrs. Howell  
and throws it over his shoulder.

HAROLD HECUBA

Do you mind? I'm allergic.

SKIPPER

Mister Hecuba is going to take  
over your hut for a little while  
Missus Howell.

MRS HOWELL

(stammering)

Oh, th-th-that's out of the  
question. What nerve! What gall!

MR HOWELL

Mister Hecuba's gonna help us get  
off the island, my dear.

MRS HOWELL

Oh. What can I do for you, Mister  
Hecuba?

HAROLD HECUBA

Well, I'm so glad you asked. While  
I'm staying here at this island  
tenement I'm gonna need a butler  
and a maid, and you two will do  
very nicely.

MRS HOWELL

(indignantly)

Really!

MR HOWELL

(indignantly)

This is the last straw! Rescue or  
no rescue, the Howells are  
servants to no man.

FLIP TO:

8

**INT. HOWELLS HUT - LATER**

8

**Mrs. Howell**, dressed in traditional maid attire, **fans**  
**Harold Hecuba**. **Mr. Howell**, dressed in traditional butler  
attire, carries a **small tray with a drinking glass** atop.  
The drinking glass contains **a straw and a flower garnish**.  
**Harold Hecuba** reclines on a **chaise lounge chair**.

MR HOWELL

Your martini.

HAROLD HECUBA

Ah, so it is. Lovely.

Harold Hecuba takes the drink from Mr. Howell's tray and sips the drink through the straw.

DISSOLVE TO:

9 EXT. GIRLS HUT - ESTABLISHING SHOT - NIGHT

9

10 INT. SUPPLY HUT - NIGHT

10

Mary Ann closes the food locker, having removed a seasoning shaker made from a gourd. Ginger tends to a pot on their stove. Mary Ann shakes the gourd to season the food in the pot.

MARY ANN

Impossible. He's absolutely impossible. Why should we be a servant to a self-centered, abusive, overbearing human being?

Ginger picks up a bunch of grapes. Mary Ann samples the food from the pot by sipping from a wooden spoon.

GINGER

Mary Ann, that's the way producers are. I knew one producer in Hollywood for five years and in all that time he only smiled once.

Mary Ann puts down the spoon.

MARY ANN

When was that?

GINGER

The day his yacht sank.

MARY ANN

And he smiled?

GINGER

Well, he just sold it.

Mary Ann is puzzled. She looks at Ginger quizzically and then down at the dish on the stove and back at Ginger.

GINGER (cont'd)

To his mother-in-law.

Mary Ann is still puzzled and looks back at Ginger

GINGER (cont'd)

She couldn't swim.

Outside the hut, Harold Hecuba WHISTLES. Mary Ann grunts in frustration.

MARY ANN  
His master's voice.

GINGER  
Mary Ann, let me serve him, huh?

FLIP TO:

11 EXT. SUPPLY HUT - NIGHT

11

Harold Hecuba sits at a small table outside the girls hut. A red and white checkered tablecloth covers it. A candle sits next to the place setting, including a bamboo drinking glass. A second chair remains empty.

Harold Hecuba opens the matching napkin and places it on his lap. Ginger exits the girls hut. She's dressed as an Italian peasant girl, with a brunette wig, a torn mauve blouse, and a knee-length pleated green skirt. Ginger carries a tray. On the tray sits a small bowl with mixed fruits including grapes.

GINGER  
(in Italian)  
"Santa lucia, santa lucia."

Ginger thrusts the fruit bowl down on the table. Several grapes spill onto the table.

HAROLD HECUBA  
Never mind the floorshow, kid. Get me some water.

Harold Hecuba offers the bamboo drinking glass to Ginger, but she doesn't take it.

GINGER  
(Italian accent)  
Water? Sure, I bring you water.

Ginger puts her foot up on a chair. Ginger presses closer.

GINGER (cont'd)  
(Italian accent)  
Eh, what do you care about the poor starving people so long as you stuff yourself with water, eh?

Harold Hecuba pulls back as Ginger presses closer.

HAROLD HECUBA  
What?

GINGER

(Italian accent)  
You want water. I don't have a  
dress to my name.

HAROLD HECUBA  
What's that you're wearing?

GINGER  
(Italian accent)  
This?! This is a dress that I  
share with my four sisters. Only  
one of us can go out at a time,  
and you want water!

Harold Hecuba puts the bamboo drinking glass back down on  
the table.

HAROLD HECUBA  
All right, forget the water. Just  
bring me some bread.

GINGER  
(Italian accent)  
Bread! Now he wants some bread.  
Starving in the Piazza de Steve  
Reeves, and you want-a bread. All  
right, I get you bread.

Ginger grabs the bamboo drinking glass from the table.

GINGER (cont'd)  
(Italian accent)  
You stuff your fat face with  
bread.  
(in Italian)  
Mamma Mia, Chi è questo stupido?

HAROLD HECUBA  
I think I saw this in a picture  
once.

FLIP TO:

12 EXT. SUPPLY HUT - LATER

12

Ginger, wearing a blonde Marilyn Monroe wig and a tight-  
fitting sky blue dress worthy of Marilyn Monroe herself,  
backs out of the girls hut carrying a tray with a bamboo  
glass of water and a plate with bread. Harold Hecuba sits  
at the table. He eats the fruit from the bowl with a  
fork. A second chair remains empty.

GINGER  
(sultry)  
Here you are, Mister Hecuba.  
Here's your bread and water.

Ginger places the bamboo drinking glass and the plate down on the table. Ginger sits down on the other chair.

HAROLD HECUBA

What do you want, applause?

Harold Hecuba returns to eating the fruit. Ginger lightly strokes Harold Hecuba's ear.

GINGER

(sultry)

I don't know what you want with bread and water as long as I'm around.

HAROLD HECUBA

Please, kid, not while I'm eating, huh?

Ginger gets more aggressive. She touches his face with both hands and draws his face to her direction.

GINGER

(sultry)

You know, once men have tasted my lips, they're never satisfied with bread and water again.

HAROLD HECUBA

Hold it. Now, what's going on here?

GINGER

I just wanted to show you what a versatile actress I am, Mister Hecuba. Couldn't you see me starring in your new movie?

HAROLD HECUBA

Oh, you've got to be kidding. With that phony dialect and that overacting, in a Harold Hecuba production? Like the man said when he backed into the stove, "That's a hot one!"

Harold Hecuba laughs heartily. Humiliated, Ginger gets up from the table and hurries away.

HAROLD HECUBA (cont'd)

(mocking Ginger's Italian accent)

"I bring you bread-a! I bring you bread!"

(laughing)

It's too -- actors. Actors.

DISSOLVE TO:

13

EXT. GIRLS HUT - NIGHT

13

Ginger sits at a table outside of the girls hut and cries. Gilligan and Skipper try to console her.

SKIPPER

Ginger, how can you say that you won't go with us after we're rescued?

Ginger holds back her tears long enough to explain why she's crying.

GINGER

I asked him for a part in his movie and he laughed at me.

Ginger sobs.

GILLIGAN

Maybe it's a comedy.

SKIPPER

Will you stay out of this?

GILLIGAN

Anything you say, H.H.

SKIPPER

Now, Ginger, please, you don't need Mister Hecuba. I mean, you're gonna be returning to an adoring public.

GINGER

No. I'll return to find I'm an unknown, a has-been.

Ginger sobs.

SKIPPER

Ginger, please now, your public hasn't forgotten you.

GILLIGAN

Yeah. Sure, it's just silly. Who can forget your performance as the girl in the--Or was it the sister? Niece?

(to Skipper)

Was it the mother?

GINGER

No. I'm gonna spend the rest of my life alone on this island.

Ginger sobs.

GILLIGAN

I've got it! You were the  
sympathetic friend.

GINGER

No!

Ginger **sobs**. Skipper motions to hit Gilligan over the head with his **skipper's cap**. Gilligan covers his head with his arms. Instead, Skipper **hits Gilligan with his skipper's cap in the abdomen**.

FADE OUT.

END OF ACT ONE

ACT TWO

FADE IN:

14 **EXT. SUPPLY HUT - DAY**

14

**Professor, Gilligan, and Skipper** sit at a **long bamboo table and bamboo stools**. On the table sit **piles of stoneware dishes and a few bowls**.

SKIPPER

Ginger said she won't go back with us even after we're rescued. She will not go back to Hollywood.

PROFESSOR

I'm afraid this is serious. When Hecuba laughed at Ginger's acting she became emotionally disturbed and psychologically maladjusted.

GILLIGAN

Not only that, she's upset.

PROFESSOR

If only Hecuba hadn't laughed at her.

SKIPPER

He's all heart, that guy.

GILLIGAN

He acts the same way with everybody, even Mister Howell.

**Mister Howell** enters with a **tray of drinks in coconut drinking glasses** and **sets one down** next to Gilligan.

SKIPPER

Mister Howell!

PROFESSOR

Why are you serving us?



Mister Howell puts a drink next to Skipper.

MR HOWELL

I don't know! It's become force of habit! What's happened to me? What has happened to me?

Mister Howell exits with the drink for Professor still on the tray.

SKIPPER

Poor Mister Howell's in bad shape. We're gonna have to do something to help him.

GILLIGAN

I don't know. It's pretty nice having a butler.

Gilligan leans over to sip at the straw in his drink, but is interrupted by Skipper.

SKIPPER

Gilligan.

PROFESSOR

Gentlemen, we were discussing Ginger. Now if she refuses to leave the island, we're facing a serious problem.

GILLIGAN

I have an idea.

SKIPPER

Gilligan, we don't need another one of your ideas. We're in enough trouble now.

GILLIGAN

I was thinking, if we put on a musical with Ginger as the star, H.H. would see how great she was.

SKIPPER

That's a great idea, Gilligan, a dumb one.

Gilligan frowns, gets up from the table, and turns toward the wall.

PROFESSOR

Oh, on the contrary, that's a marvelous idea, Gilligan.

Gilligan turns back to the table, smiles, and sits back down.

SKIPPER

But, Professor, when you put on a stage show, you gotta have rehearsals. H.H. has been running our legs off all day long.

GILLIGAN

But he doesn't call us at night.

SKIPPER

Oh, you're really something.

(scoffs)

At night!

Gilligan gets up from the table again and faces the wall.

PROFESSOR

Why not? We could use torches.

Gilligan turns back from the wall and sits down again.

GILLIGAN

Yeah, and we could rehearse in the clearing where he can't hear us.

SKIPPER

But Hecuba puts on musicals. It so happens that we don't have any musicals to put on.

Professor stands and walks over to the small collection of books sitting on a nearby table.

PROFESSOR

The Howells have records and we brought some books. And books are always being made into musicals.

SKIPPER

Say, maybe we could make a musical out of some of those books.

Skipper and Gilligan walk over to the table with the books. They select books and read the titles of some of them.

PROFESSOR

"Four-Masted Schooners I Have Known."

SKIPPER

Oh, that's mine, Professor. How about this one, "Integrated Calculus" by Zimmerman?

PROFESSOR

That's mine.

GILLIGAN

I knew it wasn't mine.

PROFESSOR

How about, "A Million Ways to Make  
a Million"?

SKIPPER

No, that's Mister Howell's.

GILLIGAN

How about, "Carpenter's Handbook"?

SKIPPER

(sarcastically)

Oh, that would be a great musical,  
Gilligan.

(mockingly)

"Carpenter's Handbook."

GILLIGAN

Didn't you ever hear a musical  
saw? You know--

Gilligan imitates the sound of a handsaw being played.

SKIPPER

That's enough.

PROFESSOR

I'm afraid it's a fruitless task,  
Gilligan.

Gilligan examines one last book title.

GILLIGAN

The only thing left is, "Hamlet"  
by William Shakespeare.

PROFESSOR

That's it! "Hamlet" is a marvelous  
play.

SKIPPER

But Hecuba puts on musicals.

GILLIGAN

We could put it to music.

SKIPPER

"Hamlet" to music?

GILLIGAN

Sure, we could call it "Hamlet A-  
Go-Go."

Gilligan dances like a go-go dancer.

DISSOLVE TO:

16 EXT. CLEARING - NIGHT

16

The stage is set. The curtains are made from extra and discarded clothing. At the left of the stage a set of stairs leads to the ground. Nearby sits a makeshift record player with a crank, a captain's wheel for the turntable, and a horn to amplify the sound. On the turntable sits a 78 RPM record. Professor enters the stage through the break in the curtains. He bows deeply.

PROFESSOR

This is the story of a man who  
could not make up his mind. A  
tragic tale of love and hate, of  
remorse and revenge. But enough of  
me, the play's the thing. And with  
a roll of the drum and a blare of  
the trumpet, we present, "Hamlet."

Professor walks off stage, down the stairs, to the record player. He places the needle down on the record and cranks the turntable.

ZOOM TO RECORD PLAYER

as it spins. MUSIC blares from the SPEAKER HORN.

17 INT. HOWELLS HUT - NIGHT

17

Harold Hecuba lies back in Mrs. Howell's bed. Harold Hecuba wears pajamas. He awakes to the sound of MUSIC in the distance. He adjusts his glasses and sits up. He listens to the music.

18 EXT. CLEARING - NIGHT

18

The curtains open. The stage is sparse. Only a stool and a stage door in the center of the back wall decorate the stage. Professor continues to crank the record player. MUSIC plays. Gilligan/Hamlet enters the stage through the stage door. He walks to the stool and places one foot on top of it.

GILLIGAN/HAMLET

"I ask to be or not to be.  
A rogue or peasant slave is what  
you see.  
A boy who loves his mother's knee,  
and so I ask to be or not to  
be."

19 INT. HOWELLS HUT - NIGHT - CONTINUOUS

19

Harold Hecuba pulls back the covers from his bed, grabs a cigar from a cup on the night stand, puts the cigar in his mouth, slides on his slippers, gets out of bed, stands, and puts on a robe. The robe is monogrammed

"H.H." over the breast pocket. In the distance, he hears singing.

GILLIGAN/HAMLET (O.S.)

"So here's my plea, I beg of you,  
and say you see a little hope for  
me."

20 EXT. CLEARING - NIGHT - CONTINUOUS

20

Gilligan, dressed as Hamlet, rests one foot upon the stool.

GILLIGAN/HAMLET

"To fight or flee, to fight or  
flee,  
I ask myself to be or not to be."

Mr. Howell and Mrs. Howell, as Claudius and Gertrude,  
enter from the stage wings.

MR HOWELL/CLAUDIUS AND MRS  
HOWELL/GERTRUDE

"He asks to be or not to be.  
A rogue and peasant slave is what  
you see."

MRS HOWELL/GERTRUDE

"My son who loves his mother's  
knee ..."

21 INT. HOWELLS HUT - NIGHT - CONTINUOUS

21

Harold Hecuba, cigar in mouth, wears robe and slippers.  
He turns, grabs his hat from the bed's headboard, and  
turns to exit.

MR HOWELL/CLAUDIUS AND MRS  
HOWELL/GERTRUDE (O.S.)

"... and so he asks to be or not  
to be. "

22 EXT. CLEARING - NIGHT - CONTINUOUS

22

Mr. Howell and Mrs. Howell, as Claudius and Gertrude,  
continue to sing to their son, Hamlet.

MR HOWELL/CLAUDIUS AND MRS  
HOWELL/GERTRUDE

"Oh hear his plea, we beg of thee,  
and say we see, a little hope for  
he."

GILLIGAN/HAMLET

"To fight or flee, to fight or  
flee,  
I ask myself ..."

ALL

"... to be or not to be."

Mr. Howell and Mrs. Howell **exit the stage**.

**Gilligan**/Hamlet **removes his foot** from the **stool** and **moves to center stage**. Gilligan/Hamlet cups his ear and leans toward the stage wings.

GILLIGAN/HAMLET

Hark! I do believe I hear the fair  
Ophelia.

**Ginger**/Ophelia **enters** from the wings.

GINGER/OPHELIA

My Lord Hamlet is troubled.

Ginger/Ophelia extends her hand to Gilligan/Hamlet. He briefly takes her hand and then releases it. He looks down.

GILLIGAN/HAMLET

Yeah, verily. My heart is heavy.  
(looking at  
Ginger/Ophelia)  
I cannot marry thee, Ophelia.

GINGER/OPHELIA

Oh!

Ginger/Ophelia turns away from him.

GILLIGAN/HAMLET

There is nothing left for you but  
to get thee to a "notarary."

Gilligan looks puzzled at the line. Ginger grimaces.  
Gilligan/Hamlet **places one foot on the stool**.

GINGER/OPHELIA

Ah, my poor Hamlet. Ah, my poor  
Hamlet.

**PROFESSOR**

**cranks the record player**

GINGER/OPHELIA (cont'd)

"Hamlet, dear,  
your problem is clear,  
avenging thy father's death.  
You seek to harm,  
your uncle and mom ..."

**HAROLD HECUBA**

**appears out of the jungle near the stage**. He wears his monogrammed robe over his pajamas. Harold Hecuba follows the sound of the **music** and **singing**.

GINGER/OPHELIA (O.S.)

"... but you're scaring me to death. "

BACK TO SCENE

GINGER/OPHELIA

"While I die and sigh and cry,  
that love is everything ..."

HAROLD HECUBA

watches from the edge of the jungle.

GINGER/OPHELIA (O.S.)

"... you're content to try to  
catch the conscience of a king."

BACK TO SCENE

GINGER/OPHELIA

"Since the date ... "

Ginger spreads her arm and her flowing sleeve obscures  
Gilligan's face.

GILLIGAN/HAMLET

sticks his head out from beneath Ophelia's flowing  
sleeve.

BACK TO SCENE

GINGER/OPHELIA (cont'd)

"... when your dad met his fate,  
you just brood,  
and you don't touch your food."

HAROLD HECUBA

watches from the edge of the jungle.

GINGER/OPHELIA (O.S.)

"You hate your ma,  
mad at my pa."

BACK TO SCENE

GINGER/OPHELIA

"You'll kill the king,  
or some silly thing.  
So Hamlet, Hamlet, ..."

GILLIGAN/HAMLET AND GINGER/OPHELIA

GINGER/OPHELIA (cont'd)

"... do be a lamb,  
let rotten enough alone."

PROFESSOR

continues to crank the record player.

GINGER/OPHELIA (O.S.)

"From Ophelia,  
no one can steal ya,  
You'll always be my own,"

BACK TO SCENE

GINGER/OPHELIA

"Leave the gravedigger's scene,  
if you know what I mean.  
Danish pastry for two,  
for me, for you."

Ginger/Ophelia **smacks** Gilligan/Hamlet **with her forearm**.  
Gilligan/Hamlet **recoils backward** before he regains his  
balance. **His foot no longer rests on the stool**.

GILLIGAN/HAMLET

In truth, Ophelia, you have said a  
mouthful.

Ginger as Ophelia forgets her next line.

GINGER/OPHELIA

Oh. Uh --

PROFESSOR

**calls out Ginger's line**.

PROFESSOR

Hamlet, I have so much more to  
offer.

BACK TO SCENE

GINGER/OPHELIA

Hamlet, I have so much more to  
offer. But hark! Methinks me hear  
the heavy footsteps of my father,  
Polonius.

GILLIGAN/HAMLET

And the laughter of your brother  
and my friend, Laertes.

GINGER/OPHELIA

Oh, they must not find us here.  
But where to hide?

GILLIGAN/HAMLET

Hide anyplace, but don't go near  
the water.

Ginger/Ophelia nods in agreement. They **exit the stage**  
through a stage wing.

HAROLD HECUBA



continues to watch from the jungle edge.

BACK TO SCENE

Mary Ann/Laertes and Skipper/Polonius enter the stage.

MARY ANN/LAERTES

Father, my ship sails at the tide.

SKIPPER/POLONIUS

A moment, my son, for I have something to tell you.

MARY ANN/LAERTES

I ask only for my allowance.

SKIPPER/POLONIUS

Ah, but I shall give you something far more valuable: advice.

MARY ANN/LAERTES

Do you know how much wine you can buy in Paris with advice?

SKIPPER/POLONIUS

Paris is a wild and wicked town. And you are but a young and innocent boy.

MARY ANN/LAERTES

(to audience)

Oh, could I tell him a few stories.

HAROLD HECUBA

continues to watch the musical unfold.

SKIPPER/POLONIUS (O.S.)

Heed my words, Laertes ...

BACK TO SCENE

SKIPPER/POLONIUS

... and you will be safe.

MARY ANN/LAERTES

(aside)

Unless I listen, I won't get my spending money, so I'll listen, I'll listen.

SKIPPER/POLONIUS

"Neither a borrower nor a lender be.

Do not forget: Stay out of debt. Think twice, and take this good advice from me,"

HAROLD HECUBA

watches from the jungle edge and shakes his head.

SKIPPER/POLONIUS (O.S.)

"Guard that old solvency."

BACK TO SCENE

SKIPPER/POLONIUS

"There's just one other thing you  
ought to do.  
To thine own self be true."

Mr. Howell/Claudius, Mrs. Howell/Gertrude,  
Gilligan/Hamlet, and Ginger/Ophelia **join**  
Skipper/Polonius, and Mary Ann/Laertes **on stage**.

ALL

"Neither a borrower nor a lender  
be.  
Do not forget: Stay out of debt.  
Think twice, and take this good  
advice from me:  
Guard that old solvency.  
There's just one other thing you  
ought to do,  
to thine own self be true."

**The MUSIC stops.**

HAROLD HECUBA

makes himself known to the castaways and **emerges from the  
jungle.**

HAROLD HECUBA

Quiet!

Harold Hecuba **runs to the stairs and onto the stage.** The  
castaways on stage **talk with each other.**

HAROLD HECUBA (cont'd)

I said quiet! How dare you put on  
a play without informing Harold  
Hecuba? From now on, H.H. is in  
full charge of all rehearsals.

GINGER

You mean you are going to produce  
our play? The sensational, great,  
magnificent Mister Hecuba?

HAROLD HECUBA

You left out stupendous. Watch  
that, baby.

GINGER

Sorry.

HAROLD HECUBA

All right, get ready to rehearse  
Harold Hecuba's "Hamlet."

GILLIGAN

Don't you mean, "William  
Shakespeare's 'Hamlet'?"

HAROLD HECUBA

If he was alive today, I'd have  
him working on a full rewrite. Now  
look, first --

(claps)

Wait a minute, take five.

(re: robe and  
pajamas)

The image is all wrong. I'll have  
to change clothes. Work on it!  
Work on it!

Harold Hecuba exits the stage, leaving the castaways to  
discuss their good fortune.

DISSOLVE TO:

23

EXT. CLEARING - NIGHT

23

HAROLD HECUBA

sits in his director's chair. Harold Hecuba wears a  
beret, aviator pants, mid-calf length boots, and a plaid  
sport coat. He rests his feet on a small table. He waves  
his director's cue to the beat of the MUSIC, as if to say  
"faster, more intense."

ALL

"... cy!  
There's just one other thing you  
ought to do ..."

HAMLET CAST

sings on stage.

ALL (cont'd)

"... to thine own self be true."

HAROLD HECUBA

blows his whistle and slaps his director's cue against  
his leg to get the castaway casts' attention.

HAROLD HECUBA

Hold it!

BACK TO SCENE

Harold Hecuba rushes up onto the stage.

HAROLD HECUBA (cont'd)

In all the years I've been around,  
that is absolutely the worst. You  
call yourself actors?

GILLIGAN

I don't call myself an actor.

HAROLD HECUBA

Quiet! If I say you're an actor,  
you're an actor.

GILLIGAN

Okay, I'm an actor.

HAROLD HECUBA

Believe me, you are no actor.  
We're gonna take it from the top  
and we're gonna do it right. I'll  
show you how to do it with pace,  
tempo!

Harold Hecuba strikes his director's cue against his leg  
for emphasis. Twice.

HAROLD HECUBA (cont'd)

Up to now, there's really been  
something rotten in Denmark. I  
want --

(turns to Gilligan)

Silence!

GILLIGAN

I didn't say anything.

HAROLD HECUBA

If I know you, you will.

Gilligan frowns.

HAROLD HECUBA (cont'd)

All right, turn in your costumes,  
from this point on, Hecuba will  
show you how to do this thing  
right.

Harold Hecuba removes his jacket and looks at Gilligan.

HAROLD HECUBA (cont'd)

Cute.

Gilligan and Ginger exchange glances and shrug.

DISSOLVE TO:

Professor stands near the record turntable. The other castaways sit in the audience for the Harold Hecuba production of "Hamlet." Harold Hecuba emerges between the stage curtains wearing his robe. The castaways applaud.

HAROLD HECUBA

You are about to be privileged to see an original production of "Hamlet" created by Harold Hecuba. Directed by Harold Hecuba. And now, for the first time, demonstrated to you by Harold Hecuba.

MR HOWELL

What a modest, unassuming chap.

Harold Hecuba signals to the Professor to start the music.

HAROLD HECUBA

Overture.

PROFESSOR

cranks the record player to play the MUSIC. The music plays at a moderate tempo.

BACK TO SCENE

The curtains open. Harold Hecuba steps back through the stage door. The camera shakes to simulate a quick-change.

CASTAWAYS

sit in the audience and watch the Harold Hecuba production.

BACK TO SCENE

The camera shake stops and Harold Hecuba as Hamlet emerges from the stage door.

HAROLD HECUBA/HAMLET

"I ask myself to be or not to be."

(directing)

Hold it! Cut! It's dragging. It's laying right in the ground.

PROFESSOR

cranks the turntable faster. The tempo of the MUSIC increases.

HAROLD HECUBA/HAMLET (O.S.)

C'mon. Give me a little tempo.  
Faster! Faster!

BACK TO SCENE

HAROLD HECUBA/HAMLET

"I ask to be or not to be.  
A rogue or peasant slave is what  
you see.  
A boy who loves his mother's knee,  
and so I ask to be or not to be."

Harold Hecuba is impressed with himself and **grunts pride and approval.**

HAROLD HECUBA/HAMLET (cont'd)

Hark! I hear the fair Ophelia.

Harold Hecuba/Hamlet **exits through the stage door.** The camera shakes during his quick-change from Hamlet to Ophelia.

CASTAWAYS

sit anxiously in the audience.

BACK TO SCENE

The camera shakes until Harold Hecuba's quick-change ends. Harold Hecuba **emerges** as Ophelia.

HAROLD HECUBA/OPELIA

(Ophelia's voice)

"Hamlet, dear, your problem is  
clear,  
avenging thy father's death ... "

PROFESSOR

**cranks the record player to keep the tempo up.**

HAROLD HECUBA/OPELIA (O.S.)

(Ophelia's voice)

"You seek to harm your uncle and  
mom ... "

BACK TO SCENE

HAROLD HECUBA/OPELIA

(Ophelia's voice)

"... but you're scaring me to  
death."

(Harold Hecuba's  
voice)

Hark!

Harold Hecuba/Ophelia realizes that he **used the wrong voice** for the character and tries again.

HAROLD HECUBA/OPELIA (cont'd)

(Ophelia's voice)

Hark, it's my father, Polonius.

Harold Hecuba/Ophelia **exits through the stage door**. The camera shakes for his quick change from Ophelia into Polonius. Harold Hecuba **emerges from the stage door** as Polonius.

HAROLD HECUBA/POLONIUS

"Neither a borrower nor a lender  
be,  
do not forget: Stay out of debt."

CASTAWAYS

enjoy the musical.

HAROLD HECUBA/POLONIUS (O.S.)

"Think twice and take this good  
advice from me,"

PROFESSOR

**cranks the record player.**

HAROLD HECUBA/POLONIUS (O.S.)

(cont'd)

"Guard that old solvency."

BACK TO SCENE

HAROLD HECUBA/POLONIUS

"There's just one other thing you  
ought to do:  
to thine own self be true."

CASTAWAYS

in the audience.

**GINGER**

Oh, I just think he's wonderful.

**GILLIGAN**

I think he's twins.

BACK TO SCENE

HAROLD HECUBA/POLONIUS

Hark, the king approaches.

Harold Hecuba/Polonius **exits the stage door**. The camera shakes during his quick-change from Polonius to Claudius. He **emerges from the stage door** as Claudius.

HAROLD HECUBA/CLAUDIUS

As king of the realm --

Harold Hecuba **collapses on the stage, exhausted**. His **glasses** fall off.

CASTAWAYS

in the audience look on, but don't get up to help him.

BACK TO SCENE

Harold Hecuba lifts his head and puts his glasses back on.

HAROLD HECUBA/POLONIUS

Good night, sweet prince.

Harold Hecuba puts his head back down onto the stage.

CASTAWAYS

applaud.

DISSOLVE TO:

25 EXT. GILLIGAN'S ISLAND - DAY

25

ESTABLISHING SHOT OF BEACH

26 EXT. CAMP - DAY

26

Gilligan and Skipper walk across camp from the boys hut to the Howells hut looking for Harold Hecuba.

SKIPPER

Stop that and make sense, will you?

GILLIGAN

He's gone, gone. Mister Hecuba's gone.

SKIPPER

But that's impossible.

GILLIGAN

I knocked on his door and nobody answered.

SKIPPER

Oh, Gilligan. Well, he might be sound asleep. After all, he gave quite a performance last night.

GILLIGAN

Yeah.

SKIPPER

I'll see.

Skipper knocks on the door frame.

SKIPPER (cont'd)

Mister Hecuba? Mister Hecuba, are you awake?



Skipper opens the door and peeks in.

27

INT. HOWELLS HUT - DAY - CONTINUOUS

27

Skipper opens the door further and peers into the Howell/Hecuba hut. Skipper looks around and enters. Gilligan follows him in.

SKIPPER

Mister Hecuba?

Gilligan notices a note lying on Mrs. Howell's bed.

GILLIGAN

Skipper, there's a note.

Skipper picks up the note and reads it aloud.

SKIPPER

"Friends, the rescue boat came during the night and I didn't want to disturb your sleep."

GILLIGAN

(irritated)  
" -- didn't want to disturb your sleep"?

SKIPPER

Will you keep quiet?

Skipper continues reading the note.

SKIPPER (cont'd)

"Good luck and keep well.  
Cordially, Harold Hecuba, Harold  
Hecuba Productions."

GILLIGAN

He left us. He left us behind!

Professor enters quietly behind them carrying the radio.

SKIPPER

Oh, but I'm sure he'll be coming back. I mean, he has no reason for leaving us.

PROFESSOR

Oh, yes he has. Listen to this reason.

Professor turns on the radio.

RADIO ANNOUNCER

And now a repeat of the marvelous news. Harold Hecuba has been rescued and with a bigger and better future. He announced that

his next production will be a musical version of "Hamlet," the greatest idea he ever had. Who but Harold Hecuba could think of an idea as brilliant as that?

GILLIGAN

Us, that's who.

Gilligan walks over to the Howell's dresser.

SKIPPER

But, I can't believe that he'd leave us here.

Gilligan picks up the newspaper lying on the dresser.

PROFESSOR

Well, he has.

Gilligan sits down on the dresser and reads the newspaper. He adjusts his hat so it sits on his head to one side, like a fedora.

SKIPPER

But how could he do a thing like that? I mean, just because he made a movie he's gonna leave us?

Gilligan opens the newspaper to reveal the newspaper is "Show Biz."

SKIPPER (cont'd)

I mean he's gonna desert us because of a movie he made with --

Skipper notices Gilligan sitting on the dresser and reading the newspaper.

SKIPPER (cont'd)

Gilligan, what's the matter with you? Why aren't you upset?

GILLIGAN

Well, that's show biz.

FADE OUT.

END OF ACT TWO

TAG

FADE IN:

28 INT. BOYS HUT - NIGHT

28

Gilligan and Skipper lay in their respective hammocks. Skipper tries to sleep. His cap is pulled down over his face. Gilligan softly sings his Hamlet part.

GILLIGAN

(softly)

"I ask to be or not to be.  
That is the question that I ask of  
me."

Skipper pulls his cap up opens his eyes.

SKIPPER

Gilligan, will you cut that out?  
I'm trying to get some sleep.

Gilligan sings even more quietly.

GILLIGAN

(quietly)

"I ask to be or not to be.  
That is the question that I ask of  
me."

SKIPPER

(angrily)

Gilligan, cut that out!

GILLIGAN

(whispers)

"I ask to be or not to be.  
That is the question that I ask  
-- "

Skipper pulls down the edge of Gilligan's hammock,  
causing the hammock to flip. Gilligan tumbles to the  
ground.

SKIPPER

"And that is the answer that you  
get from me."

FADE OUT.

THE END